



Potters Guild of British Columbia

1359 Cartwright St., Granville Island
Vancouver, B.C. V6H 3R7
(604) 683-9623

NEWSLETTER

MARCH 1989

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Form & Function: A Workshop

For someone who doesn't celebrate Christmas, I'm definitely in the wrong profession. It dominates my life from late summer on. Only a few potters can afford to ignore the Christmas Rush - I'm not one of them. Consequently, I spend the long hours in my studio devising pleasant and relaxing things to do in the first 2 weeks of January. Attending a pottery workshop doesn't usually top the list.

So I surprised myself last fall when I decided to apply for the two week Form and Function workshop at the Banff Centre. Walter Ostrom from the Earthenware Capital of Canada was a big draw, of course, but more than that, I needed a break from the isolation of solo studio potting. Delivering pots to stores and getting cheques in the mail is all very well, but it doesn't exactly fill all my needs as a ceramic artist.

After I was accepted to the course, friends in Vancouver asked what exactly I was going to Banff to do. The promo literature said, "the two weeks will be used to produce a body of work that will become a catalyst for the exchange of views and criticisms within the group as well as with the visiting artists". We were also to be involved in "discussions of aesthetics and various aspects of technique". I told my friends I just wanted to go hang out with other potters.

The workshop officially began at 9 am January 3rd at a meeting of all Form and Function and Winter Cycle participants and staff with the Visiting Artist for the first week, Penny Smith. Penny is a studio potter from Tasmania who uses slip-casting and other industrial techniques to produce highly decorated functional ceramics. She had already spent three months in Banff as a member of the Leighton Artists' Colony, a residence program that allows established artists time and space to explore new ideas. The week she was to spend with the Form and Function group would be her last commitment before flying home to Australia.

I retain a vivid impression of that first meeting, rather stiff and formal as these things often are, but I remember little of what was said. We did find out that our group of nine women and two men would almost double the size of the ceramics department, that the

studio was open 24 hours a day, that we could work as much as we wanted, that Form and Function was a big burst of energy for the department at the beginning of the January session, and that we could order more clay from Calgary if we needed it. I thought to myself as I sat in that meeting that I'd be lucky to get through the three boxes I'd ordered for the course. I didn't seem to feel very inspired about making pots at all, but put my lack of enthusiasm down to the earliness of the hour and the long drive the day before.

Over the next couple of days Penny demonstrated, lectured, and gave long individual critiques to each member of the group. Most of us set about designing and making plaster moulds using the techniques she showed us. But by the time the moulds were ready, I had noticed that one or two people were quietly not doing any work at all. Instead, they were spending their time reading ceramics books and magazines, looking at slides, sketching and talking. I wondered what was stopping me from doing the same thing. It took me a while to realize that I must have dragged my Protestant work ethic along with to Banff, instead of leaving it at home in my studio where it at least helps me to pay the rent. If I didn't produce boards of pots and stay in the studio until 2 am each night, I would surely be wasting my time and money, risking offence to both Visiting Artists, and ensuring a curt refusal should I ever wish to attend another workshop in Banff. Well, once I got that out of my system, the rest of the course was an absolute delight.

Walter Ostrom flew in from Nova Scotia on January 8th and began his stint of demonstrations, critiques, and lectures. While Penny and Walter both consider themselves functional potters, the difference in their techniques and their finished pots is enormous. Penny uses moulds and jigger and jolly machines to eliminate the drudgery from studio production of dinnerware, tea and coffee sets. Walter combines throwing and hand-building to laboriously construct one-of-a-kind flower bricks, vases and terrines. Penny gets much of her inspiration from the world of industrial plastics, metal and ceramics, whereas Walter studies the historical pottery of Asia and the

... Cont'd on page 8

The Potters Guild of B.C. NEWSLETTER

is published 10 times a year. Submissions are welcome, and should be in the Guild office by the last Friday of the month. Material may be edited for publication.

Managing Editor: Jan Kidnie (Jorgenson).

Editorial Committee: Bob Kingsmill, Laurel McGregor, Hiro Urakami, Nathan Rafla, Anne Fleetham.

Mailing: Rosemary Amon, Jobst Froberg, Jackie White.

Advertising rates: \$75.00 full page; \$40.00 half page; \$25.00 quarter page; business card \$15.00; classified \$5.00 for 3 lines; additional lines \$2.00 each. All ads must be prepaid.

The Potters Guild of B.C. meets* the fourth Wednesday of every month. Membership in the Guild is \$20.00-individuals, \$30.00-groups, January to January. See application form elsewhere in this issue.

Board of Directors: Sam Kwan, Pres., Tam Irving, Vice-Pres.; Nathan Rafla, Secretary; Kathryn Youngs, Treas.; Theota Dancer, Bob Kingsmill, June MacDonald, D'Arcy Margesson, Cherie Markiewicz, Elsa Schamis, Terry Ryals & Ron Tribe.

Errata and Nota:

In last month's Annual Meeting Report, the names of new Board Members were incorrectly listed. Daniel Materna is not still on the Board, but Terry Ryals is. Apologies.

At the Board's last meeting in February, Sam Kwan was reappointed President; Tam Irving appointed Vice President; Nathan Rafla, Secretary; and Kathryn Youngs, Treasurer. Bob Kingsmill continues on as Chairman of the Newsletter Cttee.; Terry Ryals will act as Finance Cttee. Chairman; and Ron Tribe as Gallery and Awards Cttee. Chairman.

Malaspina College will sponsor a one-day workshop session the end of April. Contact John Porter; more to follow in April newsletter!

PRESIDENT'S REPORT

The issue of an established and well-equipped meeting space has been a bone of contention for many people over the past year. The Board is quite aware of the concerns of the membership, and several alternatives have been suggested (using the Gallery, a number of community centres, etc.)

Along with criticism, we require some basic legwork in the form of people willing to assist in researching the viability and logistical problems of another location. Previous locations have required moving equipment and materials, and often the whole library. Many people have stated that we should be able to use the workshop space behind the Gallery with perhaps a barrier being installed (at Guild expense). As it stands now, in spite of some diplomatic negotiating by Tam Irving, our modest request was turned down by some of the people sharing the studio.

Our monthly meetings have become a well-established tradition that we would hate to lose. They have provided an opportunity for the people who work with clay to maintain the wonderful sense of community that we have developed. It is with that thought in mind that I feel we should be patient and persevere in our quest.

Sam Kwan

Meetings* and Membership Matters:

You'll find no reference in Sam's message as to whether a March meeting of the Guild membership will in fact be held. There won't be one! That's because, as Sam so well explains, the whole issue of a suitable location is still under scrutiny by the Board. I'm sure at their next meeting on the 9th they will further deal with it. Until that question is resolved, the additional one of program(s) is similarly on hold. We have received letters from several members giving some useful suggestions, and they'll be given consideration by the Board. Keep in touch!

Thank you once again for sending in membership fees. You'll note on your address label this month, if you've paid for the current year, an "89" appears after your name. Please check it, and contact me if there are any discrepancies with your records. If you have not sent fees by the next newsletter mailing date, April 7th, you will not receive further newsletters, and your membership will be considered to be in arrears. As of this date, we are 304 strong, 19 of whom are group members. There are however, still about one-third of us who have yet to pay '89 dues, so please, "Make our day!"

Jan Kidnie



Gallery of B.C. Ceramics
1359 Cartwright St. Granville Island
Vancouver BC, Canada
(604) 669-5645 V6H 3R7

February has been a good month for the Gallery even though it's been February. Soon the spring months will be upon us and the tourists will be back in force. Keep up the good work! We're looking forward to seeing everyone's new work in the coming months.

Speaking of tourism, Madame Sauvé, Governor-General for Canada, paid the Gallery several visits in February: once on her way to Japan and then again upon her return. All the hard work done by many people involved in the Guild, past and present, have helped to establish our Gallery as a regional creative resource in ceramics. Recognition is now starting to come our way with distinguished visitors such as Madame Sauvé and her colleagues in External Affairs in Ottawa.

Coralie Triance, Gallery Manager

GALLERY SCHEDULE

The Surface Revealed.* Roland Douglas, Lea Mann, and Linda Varro use different surface treatments, from the two-dimensional to the three-dimensional in order to make the clay surface more expressive. Opening, March 6, 7:30-9:30 pm.

New Work: Lynda Chelak and Melissa Searcy. They both use irregular, abstract forms and colourful surface decoration to enliven their pieces. Opening, March 27, 7:30-9:30 pm.

* In conjunction with the 3rd Nat'l Biennial of Ceramics opening on March 16, 6 to 8 pm, the Gallery of B.C. Ceramics will also be holding open house.

GALLERY REVIEW

I wish to thank the many people who made special mugs for the mug show. It was covered by Channel 4 TV a few days after the exhibition began and we almost had a review in the Province newspaper.

The instructors' show, "Those Who Teach.....Can Do", was quite fascinating.

Gerald Fornosa used several architectural styles to create intriguing "spirit houses". Some were reminiscent of Venetian towers, while others were fantastic buildings of the imagination. Don Hutchinson, also

of Langara College, surprised us by his recent use of red earthenware, with playful slip-trailed designs, primitive animals, and even writing, on these colorful, generous-sized plates.

Tam Irving presented a wide range of cylindrical, oval thrown forms, some with perforations in the top for flowers, while others were faceted. These in turn, were glazed with succulent glazes such as temmoku and celadon. On the other hand were Donna McLaren's personable animals which gave the show a humorous side. Placed nearby was her wall-tile train piece whose animal passengers viewed the others as it "chugged" by.

Sally Michener offered one hand-built, robust bowl glazed in bright colours. She chose rather to focus on dramatic, small tableaux, with one lone human, to create a surreal effect. Jeanne Sarich of Kwantlen College produced a variety of works: some raku, or some, square plates that were celadon-glazed or wood fired. The latter reveals her fascination for the surface-flashing of the kiln flames over salt-soaked seaweed which leaves a mark on the warm orange and buff plate surface.

James Thornsbury, who now works at Capilano College with Donna McLaren, constructed figurative sculptures that had a strong vertical presence. The use of a mold of a mannequin's head and the attachment of other cast, realistic objects to give attributes to the shapeless torso, created a forceful effect.

Gordon Reisig of the Fraser Valley College did not bring either examples of his robust raku work nor his vigorous thrown work, due to the weather and circumstances of late. However, the show gave some idea of the influences these teachers have made and continue to make on our community.

Cherie Markiewicz

Harman Foundary Artists Assisted

Newspaper articles recently announced the City of Vancouver's agreement to help out those artists presently working in the Harman Foundary in Gastown. The foundary will close at the end of March to make way for a senior citizens' housing project, and 11 of the artists will relocate to a warehouse at 260 Northern, and assist in the renovation work themselves. Harper Knudsen are the lessors.

On a similar theme, a group called Artists for Creative Environments Society (ACES) are surveying the needs of Vancouver artists towards having factual information on which to base their claims for continued assistance from the various levels of government. They deserve support and questionnaire forms may be picked up at the Gallery of BC Ceramics, the Vancouver and Burnaby Art Galleries, and the Pitt Galleries, and mailed in by March 15th. Call 688-3558 for further information.

OPPORTUNITIES

Designed for Production: Made for Use

The **Cartwright Gallery** is planning an exhibition on production crafts in Canada to travel to Canadian galleries and museums in 1990. A proposed illustrated exhibition catalogue will assess craft marketing in Canada, and will profile makers and their approach to designing and producing multiples of functional objects. May 31 is the deadline for submissions. To receive a call for entries form, call or write Cartwright Gallery, 1411 Cartwright St., Granville Island, Vancouver, V6H 3R7, (604) 687-8266.

1989 Portland Artquake Artist's Marketplace:

September 2-4, 1989 in downtown Portland, Oregon. Application deadline April 1, 1989. Contact Guild Office, or write P.O. Box 9100, Portland, OR, 97207.

2nd International Ceramic Competition 1989, In

Mino, Japan. International panel of judges, cash prizes. Up to 3 entries per person. Two categories: Ceramic design (e.g. production), and Ceramics Arts (e.g. one-of-a-kind). Registration deadline: April 30, 1989. For more info: International Ceramics Festival '89, Mino, Japan, 2-15, HinodeMachi, Tajimi City, Gifu Pref., 507 JAPAN

9th Annual Spring Craft Fair, May 26-28, 1989,

Crystal Garden, Victoria. Booths and consignment shop. For information, contact Bente Rehm, PO Box 5685, Stn. B., Victoria, V8R 6S4, or call 381-5123.

Parke International Markets now accepting applica-

tions for their 1989 craft markets at Whistler, Kamloops, VanDusen Gardens, Vancouver, etc., Write or call for more info: 3257 W. 36th Ave., Vancouver, B.C., V6N 2R6, or 604-362-2363.

Canadian Craft Show Scholarship:

This \$750 scholarship is for a craftsperson working in any medium who wishes to pursue further education at an advanced level. Open to all craftspeople who are residents in Canada. For more info: Ontario Crafts Council, 122 St. Patrick St., Toronto, Ontario, or call 416-977-3551.

CANADA COUNCIL: Jean Chalmers Fund for the

Crafts. March 1 and September 1 are the deadlines for applications for support for special projects, research and special workshops for the crafts in Canada. Information: Visual Arts Section, Canada Council, 99 Metcalfe St., PO Box 1074, Ottawa, K1P5V8; 416-237-3400.

Canada Council Visual Arts Grants A & B deadlines:

October 1 and April 1. Project Cost and Travel Grant deadlines: January 15, April 15, July 15, and October 15. Information: 613-598-4323. Collect calls accepted.

EXHIBITIONS

The ceramic community is invited to attend the opening of the **3rd National Biennial of Ceramics**, functional and sculptural works by Canadian ceramists selected in a national competition, at the **Cartwright Gallery**, 1411 Cartwright on Granville Island, on March 16th, 6pm to 8 pm.

The show runs until May 7th. Christiane Simoneau of the Biennial Organizing Committee will make introductory remarks about the exhibition at the opening reception on March 16th.

On April 5th at 4 pm, an **Exhibition tour** will be held in which the objects will be discussed critically by ceramic artists, Jim Thornsbury, Sally Michener and Cartwright Gallery Director, Lloyd Herman.

On April 9th, at 2 pm, a **CLAYWALK**, organized by the Cartwright Gallery, will be led by Sam Kwan, President of the Potters' Guild. Phone 687-8266 for further information.

ECCAD Student Show will open April 9th in the Concourse Gallery.

Don Hutchinson- One Man Show, opens April 2nd till April 13th, at the Station Arts Gallery, 14970 Marine Drive, White Rock.

CALL FOR SUBMISSIONS

The Sunshine Coast Arts Council will be holding its **Second Annual Summer Craft Faire** on August 5th, 6th, 1989, in **Hackett Park, Sechelt, B.C.**

To enter, please submit slides or photos or work to be sold, including name, address, phone number, and an \$80.00 post-dated cheque (May 16, 1989) to cover registration fee and two-day space rental. Mail to: Summer Craft Faire '89, c/o Sunshine Coast Arts Council, Box 1565, Sechelt, B.C., V0N 3A0

Submissions deadline is May 1st, with Jury Selection May 16th. For further information, write to above address, or call Elaine Futterman, 885-2395.

The North Vancouver Community Arts Council invites all North Shore artists and crafts people to submit up to three of their works for jurying for acceptance in the **"Images and Objects VII" Visual Arts Show**. This show will take place in Chilliwack at the end of May, and will bring together the work of artists throughout the Province as part of the B.C. Festival of the Arts.

The registration fee is \$3.00 for each entry to a maximum of 3 for \$8.00. Work will be accepted at Klee Wyck, 200 E. Keith Rd., West Vancouver, on Friday, March 17, 12 to 8 pm, and on Saturday, March 18, 9 to 10 am. Jurying will take place on March 18. For further information, phone 922-1110, or 988-6844.

TREASURER'S ANNUAL REPORT

The Potters' Guild ended 1988 with a healthy growth in its members' equity, as shown by the 1988 balance sheet. This came about mainly through increased sales in the Gallery of B.C. Ceramics, and the projection for 1989 is for continued growth.

Kathryn Youngs will be Treasurer for the coming year and she will be assisted by Jan Kidnie, the Office Administrator, Coralie Triance, the Gallery Manager, and Judi Hopkins, the Guild Accountant. Best wishes to all of them for the coming year. They have all contributed enormously toward making the Guild's financial records complete.

Terry Ryals

POTTERS GUILD OF B.C. BALANCE SHEET AS AT DECEMBER 31, 1988

	ASSETS	1988	1987
CURRENT			
Cash and term deposits		43,840.49	32,323.33
Float - Gallery of B.C. Ceramics		147.26	
Accounts receivable		3,508.06	5,506.36
Deposit - B.C. Telephone		100.00	100.00
Prepaid expenses - Gallery of B.C. Ceramics		52.00	63.50
		<hr/> 47,647.81	<hr/> 37,993.19
FIXED			
Furniture and fixtures		8,704.67	4,443.52
		<hr/> 56,352.48	<hr/> 42,436.71
	LIABILITIES		
CURRENT			
Accounts payable @ accrued liabilities		20,679.20	18,496.21
	MEMBERS EQUITY		
Equity at beginning of year		23,940.50	15,332.60
Profit and loss		11,732.78	8,607.90
Equity at end of year		<hr/> 35,673.28	<hr/> 23,940.50
		<hr/> 56,352.48	<hr/> 42,436.71

POTTERS GUILD OF B.C.
STATEMENT OF INCOME
FOR THE 12 MONTHS ENDED DECEMBER 31, 1988

RECEIPTS	1988	1987
Membership fees	4,725.50	3,170.19
Newsletter advertising	1,084.00	1,171.00
Miscellaneous	15.00	2,888.11
Interest income	350.47	353.04
Rental income - Studio	1,300.00	1,115.55
Robson Square sale		2,848.43
Workshop income	2,430.00	
GALLERY OF B.C. CERAMICS (SCHEDULE A)	<u>18,516.74</u>	<u>11,057.73</u>
	<u>28,501.71</u>	<u>23,603.05</u>
EXPENDITURES		
Awards	200.00	450.00
General meetings	380.00	200.00
Bank charges	132.23	335.15
Telephone	459.32	433.47
Legal and accounting	757.50	2,205.00
Workshop expenses	<u>2,274.41</u>	
Library	744.80	494.34
Depreciation	410.78	513.47
Miscellaneous	530.27	1,102.79
Slides	34.50	
Newsletter	4,473.39	3,594.83
Office supplies	695.31	1,718.30
Office wages	2,000.00	
Rent	3,216.00	2,948.00
Hydro	181.32	
Studio 5 supplies	<u>70.30</u>	
	<u>16,568.93</u>	<u>13,285.15</u>
NET INCOME FOR THE PERIOD	<u>11,732.78</u>	<u>8,607.90</u>

GALLERY OF B.C. CERAMICS
STATEMENT OF INCOME
FOR THE 12 MONTHS ENDED DECEMBER 31, 1988

SCHEDULE A

REVENUE	1988	1987
Sales	175,792.12	135,018.93
Cash over/short	(70.19)	
Foreign exchange	21.42	
Pottery rental	539.85	
Term deposit interest	<u>151.80</u>	
	<u>176,435.00</u>	<u>135,018.93</u>
DIRECT EXPENDITURES		
Commissions	104,848.53	81,736.75
Damage	152.90	
Visa discount	<u>2,481.64</u>	
	<u>107,484.07</u>	<u>81,736.75</u>
	<u>68,950.93</u>	<u>53,282.18</u>
ADMINISTRATIVE EXPENSES		
Wages and benefits	23,961.09	20,893.66
Rent	10,500.00	9,675.00
Repairs and maintenance	260.18	
Show expenses	2,538.10	3,270.50
Accounting and legal	1,565.50	1,923.80
Store supplies	1,114.33	1,840.12
Packaging and postage	1,723.73	1,457.47
Hydro	543.74	(3,000.00)
Advertising and promotion	2,867.40	1,304.28
Bank charges and interest	998.86	1,174.81
Office expenses	1,232.88	1,070.49
Telephone	1,255.67	986.67
Depreciation	1,050.21	597.10
Insurance	451.50	580.74
Parking	633.00	300.00
Business licenses	<u>50.00</u>	<u>50.00</u>
	<u>50,434.19</u>	<u>42,224.45</u>
EXCESS OF RECEIPTS OVER EXPENDITURES	<u>18,516.74</u>	<u>11,057.73</u>

EXPERIENCES

My favourite memory of teaching pottery comes from the class which I feared would be my worst. It was part of my job at the Burnaby Arts Centre (1974) to teach beginners classes, but I didn't teach children and had never had anything to do with handicapped people. For one Saturday morning I faced a dozen handicapped youths, each with an able-bodied helper of about the same age (young teens). Their problems were varied, made obvious by limbs that were hard to control and disjointed speech. And they all wanted to throw.

We had mostly kick wheels, which accentuated their difficulties. I was taught a very moving lesson in respect by a young lady whose head was always on one side, and whose better leg was not the one she needed to kick with. Her fingers splayed away from the clay as she tried to grip it. I was trying ineffectively to help her when she decided to explain that she was having trouble because she had cerebral palsy (perhaps I hadn't noticed). Her understatement stunned me as I realized that she accepted herself as a normal person far more than I had. And she was having fun, messing about with clay.

There's more. A boy of ten or so was getting frustrated with trying to center. He looked fairly co-ordinated but was deaf to my explanations. Really deaf! My gesticulations beside the wheel head weren't getting through. I think he was too caught up in the whole spinning mass to really pay attention.

In frustration, and acting without forethought, I forcibly wrapped my hands over his and centered both him and the clay in seconds. The look of joy and clarity when he turned to meet my eyes was rivetting (and the first time that he had really acknowledged my presence). I thought that he was saying "So that's what you wanted!" The magic of feeling the clay transform from whirling monster to flowing partner had formed a communication link between us.

From fears to fond memories!

Phyllis Argyle

WORKSHOPS & SUMMER SCHOOLS

The Langham Cultural Society is **calling for proposals** from visual and performing artists wishing to present workshops at their **KASLO-on-the-Lake Summer School of the Arts**. The school is located on Kootenay Lake and the workshops will be held August 12-August 25, 1989. Contact Langham Centre, Box 1000, Kaslo, B.C., V0G 1M0, or phone 353-2661.

From the Ontario Clay and Glass Association, via **FUSION** and Peta Hall, their Education and Workshop Chairman, comes an announcement of their **WORKSHOP IN THE CITY** to be held May 26-28, at New College, University of Toronto, with internationally-known guest ceramic artists Everette Busbee and Jeff Oestreich. For further information, check the Guild bulletin board or phone on Fridays. Toronto info. number is 416-923-7406.

RAKU WORKSHOP with **GORDON HUTCHENS**, sponsored by the Eagle Harbour Community Centre, 5575 Marine Drive, West Vancouver, 921-7425, will be held on Saturday, April 15, from 10 to 4 pm. Fee is \$25.00 and includes lunch and participant firing. Contact Ronda Green at 921-9888 for further information. Preregistration recommended.

THE BURNABY ARTS CENTRE presents a throwing workshop, "Form and Function", with **SAM KWAN**, on 4 consecutive evenings, April 10-13, 7-10 pm. at 6450 Deer Lake Avenue in Burnaby. Fee is \$50.00. Phone 291-6864.

UNCLASSIFIED

For Sale: Wooden Potter's Kickwheel, excellent condition, \$125.00, 461-9992.

Wanted: Electric wheel, prefer Podmore or English. Phone Cheryl, 655-3193, Collect, Evenings.

Wanted: Vancouver potter looking for studio: will share or upgrade space. Call Nathan at 253-0254.

Wanted to Rent: Gas kiln for infrequent firing. Call Mary Fox at 435-9184.

For Sale: 24" Estrin slab roller, brand new, never been used. \$1900. Call Claude at 533-5101, or 530-0361, at home.

Wanted: a second-hand electric pottery wheel. Please phone 732-6766.

For Sale: Estrin Kiln, 8 cu.ft., top loading, kiln sitter, shelf kdt, 45 amp, up to Cone 10, never been fired. \$1850 OBO. Call James at 251-3040.

LEAD AND OTHER HEAVY-METAL GLAZE SOLUBILITY

In response to some recent queries on the above subject, the following is a procedure for determining the existence and solubility of heavy-metals in glazes. This is a reprint of information made available by the Canadian Guild of Potters in March 1970, in an article by Gordon Barnes, their Research Chairman. A full copy of the article is in the Guild office.

Most concerns are with low fire functional ware from places such as Mexico or China. While lead begins to volatilize at Cone 5, this test may be a good indicator of the presence of other heavy metals as well.

Materials:

- 4 oz. white vinegar
- 1/8 tsp. Liver of Sulphur (also known as Sulphated Potash or Potassium Sulphide)
- 2 clear glasses, same shape and size.

Procedure:

1. Put 2 ozs. of vinegar in the test pot and soak at room temperature for 12 hours.
2. Dissolve the Liver of Sulphur in 2 ozs. hot water.
3. Place the test vinegar in one glass and an equal amount of fresh vinegar in the other glass.
4. Put 2 tsp of the sulphur solution in each glass.
5. A white cloudy precipitate will form in the fresh vinegar.
6. If the test vinegar precipitate is tinged tan or brown, there are heavy metals present and the glazes deserve more accurate analysis before using on the inside of any container.



"Fired-Up: Contemporary Works in Clay" will be having its Fifth Annual Exhibition and Sale on May 27th and 28th, 10 a.m. to 5 p.m., at the Melchiosin Community Hall, Victoria. Information (604) 474-2697 evenings.

Sculptural ceramic workshop by Chuck Wissinger on June 3rd and 4th, Victoria, B. C., Canada, 10 a.m. to 4 p.m., fee \$40, students \$20. Sponsored by "Fired-Up". Information: (604) 474-2697 evenings.

Arlene Yarnell
Co-Ordinator.

GREENBARN POTTERS SUPPLY LTD.

WE'RE STILL HERE !

Thank you for your support.

Some pottery suppliers seem to be having difficulties these days. We intend to be around for quite a while yet, and want to thank everyone for their continuing support as well as to reassure you that we intend to be here to supply your needs for clay, materials, tools, and equipment, for years to come.

Please let us know what we can do to continue to improve and broaden our service to the pottery community.

EASTER HOURS:

Closed: Friday March 24th
Saturday, 25th
Sunday, 26th
Monday, 27th

** MALISPINA SEMINAR **

The seminar is on again this year!
April 29th in Nanaimo. We will have more details soon.

9548-192nd St. Surrey
Phone: 888-3411

FORM & FUNCTION (Cont'd)

Middle East. Was it hard to switch from one to the other halfway through the workshop? At first, yes. But this disparity of approach was, in the end, extremely valuable. It reminded me that there is no one correct way to be a potter and that each of us makes our work to please ourselves first, and the rest of the world second.

Although Penny and Walter may not share the same aesthetic, they certainly seemed to possess equal amounts of energy, enthusiasm and commitment. They each gave several informative and thought-provoking lectures on a variety of topics, from an overview of the development of earthenware in Europe, to a discussion of the significance of industrial design for the studio artist. When they weren't lecturing or demonstrating, they were holed up in a small, hot office with a slide projector and a screen looking at somebody's work. The issues they raised both individually in these critiques and in group sessions were the starting-point for many of the discussions that took place during those two weeks.

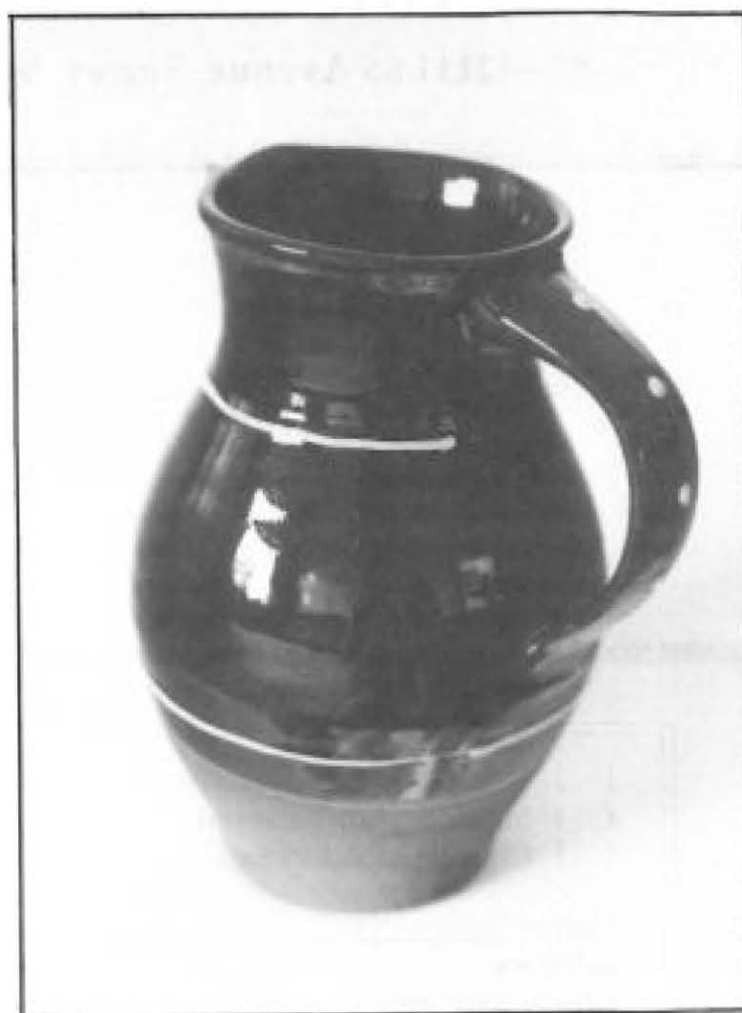
But only the starting point. The conversations that began in the studio and the lecture-theatre carried on in the bar, the whirlpool, the cafeteria, and the sauna. After six years of working on my own, I had forgotten there was so much to say about being an artist. We talked about the nuts and bolts of pottery - glazes and kilns and clay bodies, troubles with galleries and store owners, remedies for Carpal Tunnel Syndrome and tendonitis. We talked about the market-place and how it affects our work. Do we make our pots cheap so that more people will be able to own them, or expensive so we can earn a reasonable living? Is a high price ticket the only way to show an uninformed public that we value our work? We talked about the place of ceramists in the art world and the place of functional potters in the ceramics world. How can we get more respect from the arbiters of taste and more money from Canada Council? Do so many people start by making pots and end up making sculpture because sculpture has more to say, or because it has more status?

And, as so many of us were women, we talked about the way we, as women, are treated in society, and how it affects our work. Do our families support us in our work or do they expect us to do most of the housework, cooking, and child-care? How are we affected by the lack of role models both as successful working artists and at the faculty level in art schools and universities? Is there such a thing as a female aesthetic and if so, how is it viewed by the predominantly male art establishment? As in any exchange of ideas, I learned as much about what I thought as I did about the views of others.

Back in Vancouver, I've just received a questionnaire from Banff about the Form and Function course. Question 5 reads, "What were you hoping to achieve from this workshop, and did you achieve those goals?" I knew I wanted to have my ideas about ceramics shaken up, to find out how people who didn't know me would react to my work, to think about where I wanted to be, and how to get there from here. I didn't realize until I got home what I wanted most of all was to be with people who thought spending their lives making pots was an OK thing to do.

Jane Williams

Jane Williams is a Vancouver potter. She graduated from the Emily Carr College of Art and Design in 1982, and makes slip-decorated functional pottery from a local earthenware clay which she digs and processes herself. She also teaches pottery at the Burnaby Arts Centre. In her spare time she works as a broadcaster with Co-op Radio in Vancouver.



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